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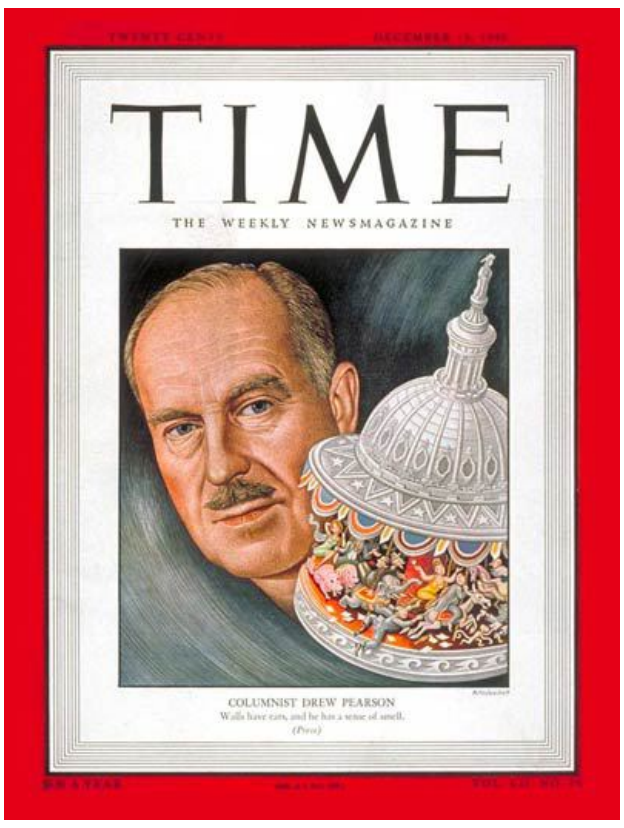
DREW PEARSON AND THE CAMBRIDGE FIVE



Journalist Drew Pearson graces the cover of TIME on Dec 13th, 1948.

According to the authors of KGB controller Yuri Modin's biography *My 5 Cambridge Friends* (1994), the American FBI was first alerted to the existence of the 'Cambridge Five' spies by prominent American journalist Drew Pearson. Pearson wrote a sloppy piece of pro-Stalin propaganda which contained correspondence between Winston Churchill and Harry Truman; correspondence which could only have been pilfered by a highly-placed Soviet mole.

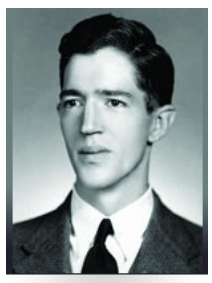
After Pearson's article was published Yuri Modin *et alia* say that J. Edgar Hoover and the FBI began to search the White House, US State Department, and the British Embassy in Washington D.C. for the source of the leaks. Pearson's foolish article, coupled with information from the slowly-churning VENONA project, eventually lead the Americans to identify Donald Maclean of Philby's network.

This is how Modin describes Pearson's piece, from *My 5 Cambridge Friends*:

> *On June 15th 1945, Drew Pearson, a well-known American journalist, published a seven-page magazine article revealing the full substance of the Stalin-Hopkins talks at the Kremlin, as well as that of Churchill's telegrams to Truman. His piece contained so much exact detail that the FBI's suspicions were thoroughly aroused. There was another reason: Pearson seemed to have gone out of his way to paint Stalin as tolerant, genial, open-minded and respectful of democracy, whereas in fact there was no question whatever that Uncle Joe planned to offer the West the smallest possible concession over Poland.*

I was not able to find the name of the magazine in which Pearson's pro-Stalin article appeared, which means I can't verify what Modin *et alia* say about the piece. Modin claims that the article contained the substance of the Stalin-Hopkins Kremlin talks; Churchill-Truman correspondence from June 5th 1945 (telegrams 72 and 73); *and* five Hopkins-Churchill telephone transcripts which Pearson wrote about even though Hopkins had failed to report them to the communications control room at the White House.

According to Modin, Pearson's information was doubly dangerous to the 'Cambridge Five' because of *Soviet* sloppiness: when Pearson published on June 15th 1945, Maclean had just leaked telegrams 72 and 73 from New York City. Soviet technicians in NYC did not encode their dispatches to Moscow well, so the Americans could have identified that the leak of telegrams 72 and 73 had originated from the British Embassy in D.C. by going over their recordings of Soviet transmissions. Four years later in 1950, VENONA leader Meredith Gardner had cottoned on to this sloppy Soviet mistake.



MEREDITH GARDNER

Picture from the NSA's hagiography. Gardner's 1951 work on Soviet transmissions of the same telegrams 72 and 73 from Maclean ultimately uncovered the Cambridge Five, unfortunately Gardner also tipped off Philby.

Modin asserts that only the British Embassy in D.C. would have had access to all Pearson's information, but the FBI didn't dig deeply enough to see that. What Modin claims doesn't make sense– if the Brits had access to the full Hopkins-Stalin transcripts they *could have* had access to all of Pearson's leaked information. However, Harry Hopkins, FDR's emissary between Churchill and Stalin, *certainly* had access to this data. Hopkins is also known to have done work for the KGB.

Harry Hopkins' July 18, 1938 cover, the last of three TIME covers enjoyed by the KGB asset.

Yuri Modin goes out of his way to absolve the White House from any responsibility for the leaks because Modin wanted to protect Harry Hopkins, who was not outed as a Soviet spy until the publication of *The Sword and the Shield* by Prof. Christopher Andrew and Vasily Mitrokhin five years after Modin's book. (Andrew, Cambridge University's espionage guru, outs Hopkins in the most sympathetic way possible. *Glad to know that problem's fixed.*) This is what Modin claims happened with the Pearson article:

> *What really happened? The American journalist [Pearson] was an unwitting tool of Moscow. His article was orchestrated by the Soviet secret services without his knowing it. Naturally, his information was lifted straight from the document [telegrams 72 and 73] that had been purloined by Maclean and transmitted by Henry to the Centre [Soviet intelligence HQ].*

If Pearson really was part of a Soviet propaganda offensive as Yuri Modin and his co-authors claim, it was unforgivably stupid to use information that alerted unfriendly elements in the FBI to the existence of the 'Cambridge Five'. Modin asks us to believe that the Soviets told Pearson to endanger one of the most profitable spy-rings in history in exchange for a few clumsy political points for Stalin. *Unlikely.* Who was Pearson really working for?

Regular readers will remember Drew Pearson from my post on the assassination of Gen. George Patton: in 1943 Pearson was used by FDR-henchman Ernest Cuneo– who was also Pearson's media lawyer– to place a false story about Patton slapping a shell-shocked soldier in Pearson's NBC radio show *Drew Pearson Comments*. The purpose of this attack against Patton was to lobby for Patton's removal from the European War Theater because Patton had suggested continuing the war against FDR's good buddy Stalin once Germany fell. When Patton couldn't be removed through dirty tricks, he had an 'accident'.

Pearson sailed through the Patton debacle relatively unscathed because of Cuneo's political power. Readers will remember that both Pearson and Cuneo had close working relations with William Stephenson's British Security Coordination– a Frankenstein-like creation formed when Stephenson grabbed control of no less than eight different intelligence offices after Churchill's ascent to power. Cuneo was an official liaison between the OSS, British Security Coordination (BSC), the FBI, the United States Department of State and U.S. President Franklin Roosevelt.

Cuneo's mission with the OSS was to flood American media with British propaganda, to which end he purchased 1) a huge number of American newspaper concerns and 2) the loyalty of many journalists,

including Walter Winchell, Drew Pearson, Walter Lippmann, Robert Ingersoll, Whitelaw Reid, Dorothy Thompson, Edmond Taylor; and very likely including Edward Murrow, Eric Sevareid, Charles Collingwood, Howard K. Smith and William Shirer.

Perhaps the most telling thing about Cuneo and his loyalties is this quote in which he defends his British intelligence friend Dick Ellis against allegations of working for the Soviets, from Thomas Mahl's *Desperate Deception*:

> *The influence of British Security Coordination in America to involve the United States in WWII and to prepare the United States to participate in war is impressive, even startling. In the Ernest Cuneo papers in the Franklin Roosevelt Library is an article written by Cuneo that, while its main purpose was to defend Cuneo's friend from charges of being a Soviet mole, captures a telling fact known to few people: British Intelligence created Donovan's CIO/OSS.* ***"If the charge against Ellis [Dick Ellis] is true," wrote Cuneo,"… it would mean that the OSS, and to some extent its successor, the CIA, in effect was a branch of the Soviet KGB."***

Charles Howard 'Dick' Ellis, courtesy of mikemcclaughry.wordpress.com

The MI5 investigation into Dick Ellis' work for the Soviets was carried out by Peter Wright, who also did a similar investigation into Kim Philby, which earned Wright a lot of animosity from MI6. This is how Wright describes the Ellis investigation in *Spycatcher*:

> *The real difficulty with the Ellis case was trying to determine whether he was working for the Germans or the Russians, or both…*
>
> *The first thing which convinced me Ellis was always a Russian spy was the discovery of the distribution of the Abwehr officer's report in which he claimed Von Petrov's British source was a Captain Ellis. The report was sent routinely to Kim Philby in the Counterintelligence Department. He had scrawled in the margin: "Who is this man Ellis? NFA," meaning "No further action" before burying the report in the files. At the time Ellis' office was just a few doors down the corridor, but it seemed to me to be a most suspicious oversight by the normally eagle-eyed Philby.*

Ellis wasn't just Ernest Cuneo's pal, he was also a BSC buddy of William Stephenson who retired shortly after Philby fell under suspicion. Later, Ellis had odd dealings with Philby over the defection of Soviet agent Vladimir Petrov. Ellis eventually confessed to spying for the Germans, but never the Soviets. British Prime minister Margaret Thatcher refused to confirm or deny Dick Ellis's work for Soviet intelligence— so I leave it to readers to surmise what Cuneo's assertion about his friend Dick Ellis and the KGB means for the CIA.

So much for Pearson's lawyer … what about Pearson himself? In short, Drew Pearson was one of William Stephenson's pet American journalists who could be relied on to promote British interests in his writing. Could Drew Pearson have been the "unwitting tool of Moscow" while at the same time being the witting tool of the FDR administration?

I think that Pearson's handler-cum-lawyer, Ernest Cuneo, and Pearson's ultimate sponsor, William Stephenson, would have noticed if their boy was being used as an "unwitting tool of Moscow" and Cuneo/Stephenson would have moved to reclaim Drew. I dare say Moscow would have been smart enough not to use Pearson in the way Modin claims.

I believe it's *far more likely* that a proactive friend of Stalin in the White House, someone like Harry Hopkins, could have leaked telegraphs 72 and 73 to Pearson while being unaware of the damage he inadvertently did to the British 'Cambridge Five' because of freakish ciphering sloppiness by the Soviets in NYC.

So was Drew Pearson really a Soviet agent? Yes and no– he was a Soviet agent in the same way as Bill Colby was a Soviet agent. **Drew Pearson was part of that incestuous espionage fifth column in which it's difficult to distinguish between KGB, BSC and CIA.**

Readers interested in how the spook world works will want to know that Drew Pearson's heir and protégé Jack Anderson was also part of this fifth column.

Jack Anderson was a Mormon journalist and a WWII news correspondent for the Americans before Pearson and his patrons took Anderson under their collective wing. According to William Colby's self-serving 1974 'Family Jewels' leaks, the CIA spied on Anderson after he published mobster Johnny Rosselli's information about the planned Castro assassination– i.e. Colby made Anderson look good in the 'Family Jewels'. Colby's sheltering of Anderson *probably means* that Anderson was one of Colby's pet journalists to whom the CIA director leaked information that 1) damaged his enemies within the Agency and 2) benefited the KGB. Colby had suspicious dealings with a known KGB

agent in Saigon, dealings which he hid from the CIA. (See Tom Mangold's *Cold Warrior*.)

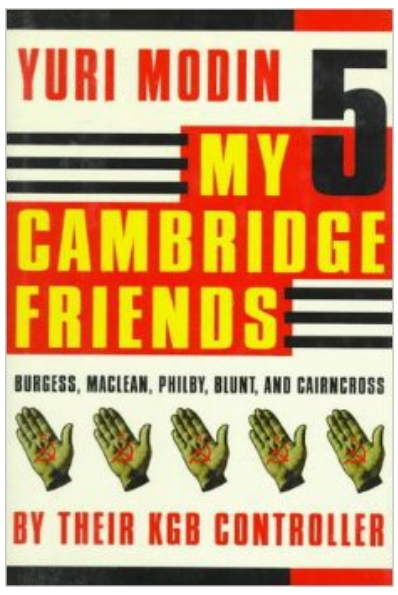
As you can see, high-level double-dealing between US, U.K. and Soviet potentates is a long-term problem that I believe had its roots in the 1890s, well before Pearson's stupid article.

Ironically, it was the 'help' of Stephenson's sneaky American allies which kicked-off the undoing of the 'Cambridge Five'. In their eagerness to help their Soviet allies and lie to the American people, clumsy White House conspirators compromised their British buddies' operation. It's almost enough to make one pity Kim Philby.

2 COMMENTS

KIM PHILBY ON HOMOSEXUALITY

A few weeks ago I bought a book titled *My 5 Cambridge Friends: Burgess, Maclean, Philby, Blunt and Cairncross*, by "Their KGB Controller". Here's the cover of the book.



My 5 Cambridge Friends is not what it purports to be: the "account" of Yuri Modin ripped from KGB archives and bleeding on a plate in front of Western readers. Modin's "account" has been thoroughly cooked and presented in digestible bites by co-authors Jean-Charles Deniau and Aguieska Ziarek, and probably the translator Anthony Roberts too. I know this because the writing is tailored for English-speaking people and crafted like a B&N-ready historical narrative from page one. 'Yuri Modin' makes numerous and astute references to Western popular culture– he mentions spy novelist John le Carré a suspicious amount– yet Russian popular culture references are vanishingly rare.

Why would Modin have become involved in a writing project like this? In 1994, when *My 5 Cambridge Friends* came out, Yuri Modin was a retired spook in Moscow which probably means he had stopped receiving his pension. Western governments were eager to control any embarrassing information that may have leaked out during the dissolution of the Soviet Union, so an outpouring of 'KGB Archives' writing was published at this time– Lesley Milne's pathetic biography of Mikhail Bulgakov was also part of this propaganda offensive. Therefore, even though it's unlikely that Modin actually wrote the majority of this book, I'll refer to him as the author in this post.

The reason I bought *My 5 Cambridge Friends* is because of one quote on a 'Cambridge Five' Wikipedia page that was attributed to it:

> *Philby never meddled in his friend's private life; nor did he ever allude to Burgess's homosexual affairs. He once told me that he viewed Guy's homosexual tastes as a sickness– and none of his business.*

(This quote is actually in *My 5 Cambridge Friends*.)

If this information is true then Philby's opinion is a very interesting one, because it was Philby who coalesced the core of the 'Cambridge Five'. Philby chose three "sick" men to be the core of this particular espionage network: mutual lovers Guy Burgess, Donald Maclean and Anthony Blunt. 'Yuri Modin' describes Philby's strategy:

> *Kim Philby now set about his first mission, which was to recruit one or two other agents to form an embryonic network. He traveled up to Cambridge during the month of May. There he met Guy Burgess, told him what he had done and seen that winter in Vienna and thus convinced him to join his fledgling group… Philby asked Burgess to forage among his friends, and Burgess came up with Anthony Blunt.*

What was the dynamic like between these men? According to Modin:

> *In May 1934, Kim Philby traveled up to Cambridge to see Burgess. For once it was not Philby who was bewitched by Burgess, but the other way around.*

In turn, Burgess was the 'alpha' amongst his group of homosexual friends:

> *A few weeks before his trip to Rome, Burgess in his role of talent scout had supposedly roped in yet another choice recruit. He had seduced intellectually– and, it has been said, physically too– a promising young Cambridge undergraduate by the name of Donald Maclean, who henceforth became a trusted member of his cell of activists.*

And..

> *Anthony Blunt and Guy Burgess were very close at Cambridge. Blunt was madly in love, lost in admiration for Guy's brilliant intellect and dancing wit.*

Based on Modin's account, it appears that *idealization* was a big part of Philby's network: Maclean and Blunt idealized Burgess, Burgess idealized Philby. Read cult-survivor Daniel Shaw's opinions on how idealization is used by narcissistic cult leaders here.

Homosexuals are a minority of the general population and it strikes me as odd that Philby would **just happen** to target three of them for the core of his spy group; it seems especially odd considering that Philby had a low opinion of their behavior. Was the homosexual population a special target for security services in general?

Kim Philby used Guy Burgess (pictured) to recruit other homosexuals from his milieu.

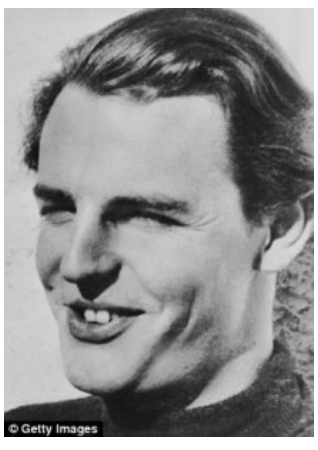
U.K. Intelligence's favored recruiting grounds at Oxford and Cambridge Universities certainly had large homosexual populations in the 1920s and 30s. According to Francis Wheen's biography of Tom Driberg, Oxford University hosted an undergraduate class where homosexuality was the norm rather than the exception. (In fact, one graduate says boys who liked girls in the 1920s were likely to be "sent down", i.e. not complete their degree.) Clearly, Cambridge university also hosted a large gay student body in the 1930s. If homosexuality has an intelligence utility, it's unlikely that the Brits were unaware of that utility, since they were recruiting LGBT agents like Aleister Crowley from these establishments from at least the 1890s.

Some members of the British secret services believed that gay networks formed around men in power. According to Modin, David Footman, the assistant director of MI6's Political Intelligence Department, asked Burgess to use his network of homosexual contacts to open an unofficial dialogue channel between Neville Chamberlain (British Prime Minister) and French Premier Édouard Daladier– neither of whom were gay to my knowledge. Footman's schemes are not necessarily proof of an agency-wide recruiting policy, but they do show that a leading British spook saw something exploitable in the gay milieu.

Soviet intelligence definitely considered homosexuality a desirable trait amongst spies. According to one report, *The Theory and Practice of Soviet Intelligence*, published by the CIA and written by Soviet defector Alexander Orlov:

> *Considerable [recruiting] success was achieved among foreign diplomats tinted with homosexual perversions; it is no secret that the biggest concentration of homosexuals can be found in the diplomatic services of Western countries. Those of these who agreed to work for the Russian network were instructed to approach other homosexual members of the diplomatic corps, a strategy which was remarkably successful. Even when those approached declined the offer to collaborate, they would not denounce the recruiter to the authorities. Soviet intelligence officers were amazed at the mutual consideration and true loyalty which prevailed among homosexuals.*

Of course, Orlov's use of the word 'loyalty' is misleading, these people were *traitors* to their own country, but the Soviets had found a way of activating **reliability** amongst their homosexual assets in a way that their employers at the Western "diplomatic services" had not figured out (or found ethically unacceptable).



A young Donald Maclean, whose open career was in the

British Foreign Service.

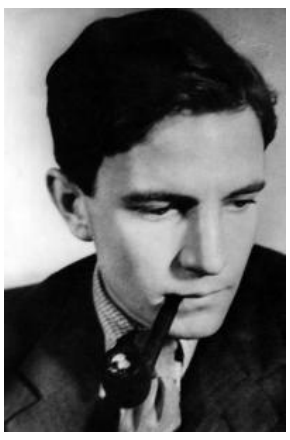
Given British and Soviet intel's interest in homosexuals' utility for espionage, and given that Kim Philby took such pains to recruit them, it's weird that Philby would downplay Burgess/Blunt/possibly Maclean's orientation to his Soviet contact Modin by saying their gayness was "none of his business". It's almost as if Philby was trying to hide a tradecraft tactic from Yuri Modin… do genuine double agents hide such things?

Whatever Philby believed about the state of Soviet tradecraft, it should be noted that similar patterns of behavior arose between Western and Soviet homosexual milieus. In *Gay and Lesbian Communities the World Over*, authors Rita James Simon and Alison Brooks say the following:

> *Yet, during the Stalinist age, Soviet persecution of gay men was neither continuous nor total. In the case of well-known personalities such as Eisenstein, the popular opera tenor Sergei Lemeshev, the pianist Sviatoslav Richter, and numerous male ballet dancers, the authorities were willing to look the other way, provided the man was married and kept his homosexuality out of public view. A considerable number of Soviet gay men were in the Red Army, or were in the diplomatic corps or were entertainers.*

Currently gay men are over-represented in the US military; the Soviets noticed that Western diplomatic corps appealed to gays; and I leave it to readers to assess if the LGBT community is highly represented in the Western entertainment industry. The Soviets probably first developed their intelligence strategy with respect to homosexuals on their own turf: through their own propaganda and censorship efforts or through what they learned from their British partners after the Bolshevik Revolution.

What might this Soviet strategy of activating reliability have looked like in practice? I'll remind readers that Kim Philby came from a powerful intelligence family; he had a masterful, magnetic personality and is often described as handsome. Might this have explained Burgess's infatuation with him and, consequently, the reliability of Burgess's conquests?



The young Kim Philby: a desirable heterosexual?

In *As Political Chips*, an essay on homosexuality's political use written by Marni Esque, the author asserts that heterosexual men *can* be highly desirable to gay ones: "Happiness is thus almost impossible to attain, especially since the attraction for working boys goes with a desire to have "normal," heterosexual boys." Esque associates this type of homosexual longing with a desire for "virility, physical superiority, the opposition between the "strong" and the "weak,"". Esque goes on to suggest that at the root of some homosexuality is the childlike desire to be affirmed and protected:

> *The working boy seems to live a mythical world where the values are reversed,where all that was prohibited is finally allowed, where happiness is accessible: "Come to me, and you will be as happy as I am, and as strong."*

Could it be that a connected, urbane womanizer like Philby held a charm for men like Burgess, Blunt and possibly Maclean? Could it be that what men like Footman and the Soviet intel apparatus understood was that some homosexuals' unquenchable desire for affirmation and belonging could be used to make them do irrational, dangerous things? Were the Soviets exploiting power-worship, much like Nigella Lawson, the battered goddess of food-porn, exploited power-worship through her 'kept woman' sales pitch?

I think this sort of exploitation was *very likely* and I've written about it elsewhere in Great Users of People, The Cult of Intelligence and A Call for Papers. Yuri Modin's account of his work with the Cambridge Five provides some other insights as to how people who want affirmation from the powerful are used by intelligence services. I was shocked to read this statement in chapter one:

> *…the agent who thinks he's James Bond has no place at all in a real intelligence service. There are those who try to ape Ian Fleming's fictional spy, bristling with gadgets, sexually voracious, intrepid and constantly involved with battles of one kind or another. I've known a few like that, and none of them ever went very far.*

This quote shocked me because much of Philby, Burgess and Blunt's behavior is 'James Bond-like', even as it is described by Modin. Modin goes on to say that it's better if intelligence agents are 1) not too bright (he calls them "soldiers" at heart); 2) somewhat childlike; yet 3) politically astute so that they can anticipate their masters' whims and 4) without mental or physical ailments. In contrast to these observations, Modin goes on to say that *many* intel agents are either alcoholics or that they drink to forget; that they may have "weird relationships with woman"; gamble impulsively; they may be fragile and highly-strung; and are often wracked by guilt.

A number of the spy characteristics described by Modin– both the typical ones and the desirable ones– are consistent with behavior

associated with narcissism, which is an anxiety-ridden, childlike preoccupation with one's undeveloped self. I've speculated elsewhere that narcissism is useful to exploitative organizations because narcissistic people are incredibly easy to manipulate. Many of Modin's 'typical' spook characteristics are also somewhat James-Bondish: drinking, gambling, unhealthy relationships with women.

On first reading Modin's observations about intelligence agents, I thought he was contradicting himself. 'Drinking to forget' is not indicative of a healthy mind, neither are weird relationships with women, nor being "wracked by guilt". The agents who Modin brags about running could have been prototypes for James Bond. Was Modin saying that his underlings, and many other 'pros' in the trade, were destined to go nowhere in the intelligence hierarchy?

If Modin and his co-writers weren't contradicting themselves, then they've given us insight into how the spook-world is organized. The 'James Bonds'; the narcissists; and the emotionally crippled people described by Philippe de Vosjoli are the 'worker bees' of the intelligence community. They're not designed to make it to 'Floor Seven'. They are flattered into doing what more mature, balanced men *with options and good judgment* would never choose to do themselves. Perhaps that's why the guys who 'took the fall' as the 'Cambridge Five' were disproportionately gay, even though they were from connected families… as Orlov wrote "they would not denounce the recruiter to the authorities".

When I say 'taking the fall' I *am* implying that there were more 'Soviet' agents in British Intel employ than the four/five which were uncovered as part of the 'Cambridge' ring. At this time, I don't doubt John Cairncross was giving Soviets information that some parts of the British government were unhappy with, but I do doubt that he was the outer limit of Philby's network– I will write more on this in the future.

If Modin's description of intel worker-bees is accurate, then it shows that *Playboy's* (the CIA's) promotion of the James Bond fairytale was designed to appeal to lower-caste intel operatives… the *hoi polloi* of the espionage sphere.

But where does all this leave Kim Philby– was he just a foot soldier too?

Yes and no. St. John Philby, Kim's father, actually had power outside of the British establishment through his influence at the Saudi royal court and their mineral rights. This means that, for a while, Kim had power outside of MI6 and could have been truly dangerous to Stephenson and the London financial barons.

However, there are things about Kim Philby that weakened him. Kim was a womanizer– which means that he had impersonal sexual encounters. Regular readers will remember that CIA personality profiler John Gittinger was very interested in people who like self-centered sex as part of his Personality Assessment System, which the CIA used in a bid to manipulate people on an industrial scale.

While Philby (according to Modin) felt homosexuality was "sick", there are many people who would say the same about womanizing. I've only known two womanizers: their behavior was motivated by 1) anger towards women and 2) the power-trip that came from stringing women along. Neither motivation is vastly different from those of a typical rapist or pedophile, it's just that womanizers tend to use lies where criminals use force.

Kim Philby was a narcissistic man if one ever existed: a consummate user who caused the deaths of many people in order to further his career. As I've stated before, exploitative organizations manipulate narcissists. Kim was also second-generation intel, which is important because people born into cults like the 'intelligence community' are less likely to identify exploitative behavior as being exploitative.

At this time I believe Kim Philby was a 'worker-bee' too, though for a while he had the dangerous potential to become something more. I think that Philby was also *more stable* than the other agents he recruited and consequently he was given more responsibility by both the British and the Soviets than were the notoriously flighty, irresponsible Burgess and Blunt, or the impossibly idealistic Maclean.

I will write more about the strange case of Kim Philby and the 'Cambridge Five' in the coming weeks, but I think readers will already have deduced my opinion on this group from my writing about Ernst Henri: not all is as it seems with these 'Soviet' quints.

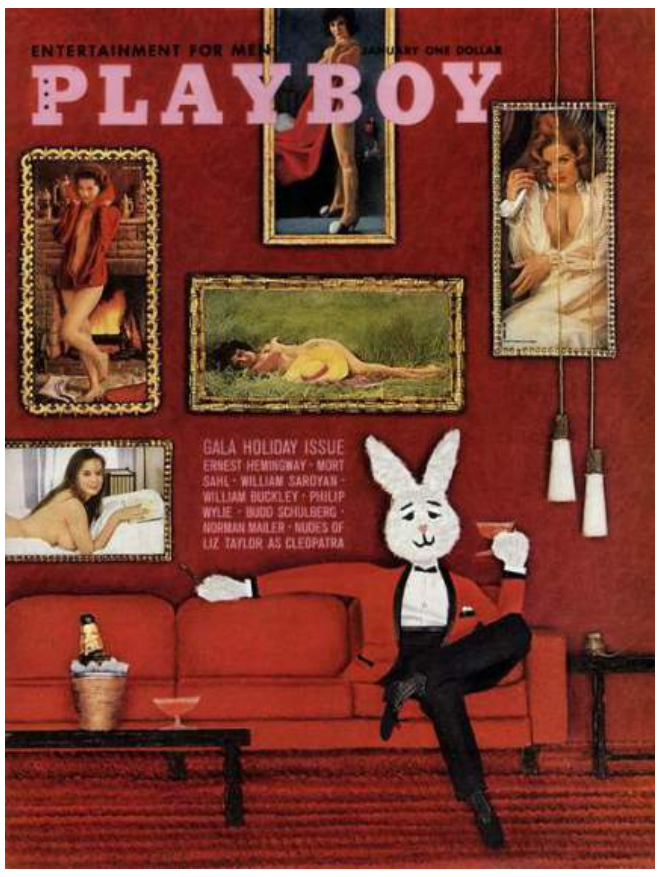
4 COMMENTS

CLEOPATRA!

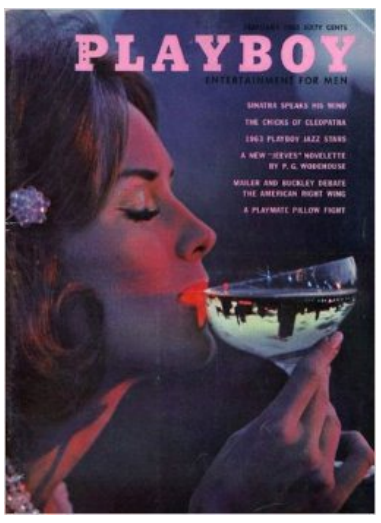
OSCAR: The Most Unintentionally Honest Hollywood Propaganda Film.

Last month I looked at A.C. Spectorsky, the brains behind CIA front *Playboy* magazine, and who he decided to promote on his magazine's

cover between 1959-76. By far the most promoted movie director was accused pedophile Woody Allen [9 separate covers], followed by convicted pedophile Roman Polanski [2] and *Lolita* director Stanley Kubrick [2]. However, the 1963 movie *Cleopatra* is the only film to be featured on *two* Playboy covers during this period. Why would this film have been given so much promotion by Spectorsky?


ENTERTAINMENT FOR MEN
PLAYBOY
GALA HOLIDAY ISSUE
ERNEST HEMINGWAY · MORT SAHL · WILLIAM SAROYAN · WILLIAM BUCKLEY · PHILIP WYLIE · BUDD SCHULBERG · NORMAN MAILER · NUDES OF LIZ TAYLOR AS CLEOPATRA

January 1963, Spectorsky's first Cleopatra plug.


PLAYBOY
ENTERTAINMENT FOR MEN
SINATRA SPEAKS HIS MIND
THE CHICKS OF CLEOPATRA
1963 PLAYBOY JAZZ STARS
A NEW "JEEVES" NOVELETTE BY P. G. WODEHOUSE
MAILER AND BUCKLEY DEBATE THE AMERICAN RIGHT WING
A PLAYMATE PILLOW FIGHT

February 1963, Spectorsky's second Cleopatra plug: "The Chicks of Cleopatra".

I decided I'd better watch *Cleopatra*. It wasn't long before I realized that this marathon film is a garish, 192 minute ad for the American 'New World Order'– specifically, directors Joseph L. Mankiewicz, Rouben Mamoulian and Darryl F. Zanuck try to equate American dominance in the post-WWII era with Alexander the Great's 'global empire'.

Don't take my word for it:

Adobe Flash Player or an HTML5 supported browser is required for video playback.
Get the latest Flash Player
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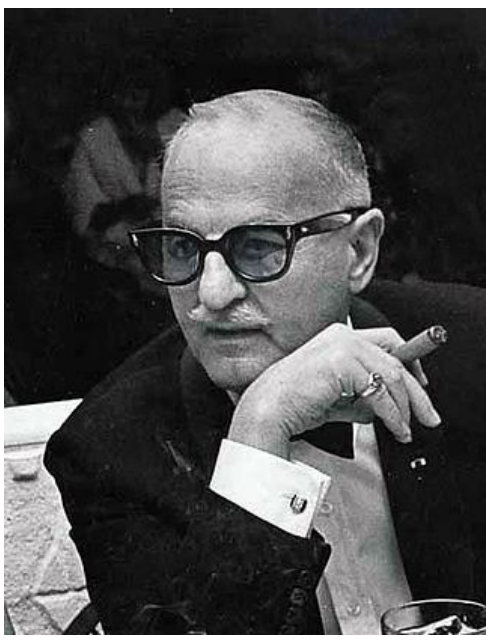
> *Liz Taylor: [talking to Rex Harrison about Alexander the Great] Your ambitions must always have been his. They still must be… Make his dream yours, Caesar, his grand design. Pick it up where he left off. Out of the patchwork of conquest, one world. And out of one world, one nation. One people on earth living in peace!*

The whole ridiculous spectacle of this 'classic' Hollywood movie is to sell the idea of world government– as represented by the voluptuous Taylor and her masterful lover, played by Rex Harrison. Incredibly, Hollywood potentates chose two famous tyrants, an ancient Egyptian goddess-queen and her Imperial Roman sugar-daddy, to sell their vision of the 'Pax Americana'. I can't tell if they didn't see themselves, or if they were just laughing at the general public.

IMDb credits the film to three countries: USA, U.K. and Switzerland. The production companies were Twentieth Century Fox Film Corporation (as Producers Pictures Corporation), and two Swiss firms, MCL Films S.A. and Walwa Films S.A., which appear to have been created specifically for *Cleopatra* (they have no other production credits on IMDb.) Presumably 'U.K.' was included because of Rex Harrison, Richard Burton and leading lady Taylor, who had dual US/U.K. citizenship, though I'm not sure when she achieved this.



Darryl F. Zanuck

In reality, *Cleopatra* is a thoroughly globalist movie. Twentieth Century-Fox Film Corporation was created by Darryl Zanuck in 1935 after he left United Artists. Zanuck's company took off during WWII, challenging its more established competitors RKO and Metro-Goldwyn-Mayer. Fox's war-time success may have had something to do with Zanuck being made a Colonel in the Army Signal Corps, Fox historian Peter Lev attributes the firm's growth to Zanuck's military placement. The US military isn't shy about their connection to Twentieth Century Fox either, according to ARMY.mil:

> *… years before people like Sandra Bullock, Meryl Streep and George Clooney made their grand entrances down the red carpet to find out if they'd won the coveted award, another group of Hollywood legends produced award-winning films for the Army leaving a piece of Hollywood on display at the Signal Corps Museum.*
>
> *Darryl Zanuck, who headed 20th Century Fox and received the Academy of Motion Picture Arts and Sciences Irving Thalberg Memorial Award, was a colonel in the Signal Corps during World War II. Also in the Signal Corps during World War II was Oscar winning director Frank Capra, and Theodor Seuss Geisel, better known as Dr. Seuss.*
>
> *The efforts of these and others who served in Astoria, N.Y. with the 834th Signal Service Photographic Detachment at the Signal Corps Photographic Center produced military training films as well as Academy Award winning documentaries after the war, according to Signal Corps Museum director Robert Anzuoni.*

Zanuck's partnership with the military and intelligence is elucidated in Nick Browne's *Refiguring American Film Genres: Theory and History*:

> *A very different form of war-related nonfiction film making in Hollywood involved military training and educational films. The studios began to regularly produce these one- and two-reel films in late 1940, primarily through a Hollywood based reserve unit of the Army Signal Corps comprised of some two dozen officers and 300 GIs trained in film production. The unit was headed by Lt. Col. Nathan Levinson, who also acted as vice chair (under Darryl Zanuck) of the Motion Picture Academy Research Council, an organization that coordinated industry support for the Signal Corp's production efforts. By 1941 these efforts were well underway, and Zanuck was increasingly involved. In fact, Zanuck himself made a trip to Washington in August to meet with Army brass about Hollywood's military-related film making operations… The military leaders were favorably impressed, and Zanuck was forthright about the industry's pro-military, anti-isolationist stance– a position he and other studio heads would publicly defend before the Senate only a few weeks later.*
>
> *The occasion of Zanuck's Senate testimony was the so-called propaganda hearings, held in Washington in September 1941. The hearings were convened by a cadre of isolationists who decided to take on the tide of interventionism. Gauging Hollywood as an ideal target, Senators Burton K. Wheeler and Gerald P. Nye demanded that the Interstate Commerce Committee investigate what Nye termed the "propaganda machine" in Hollywood which was run by the studios "almost as if they were being operated by a central agency". The committee hearings focused on seventeen "war mongering" feature films, twelve of which were produced in Hollywood– including* Foreign Correspondent *and* The Great Dictator*— **along with four British imports** and one studio released foreign picture.*

I've highlighted 'along with four British imports' because, although we don't know which films these are, we do know that William Stephenson, the British spymaster who worked with FDR to set up the OSS, had cornered the British film market with his 'Sound City Films' which ran the world-famous Shepperton Studios. (See *The Quiet Canadian*.) Stephenson's intelligence mission was to pull the USA into WWII to fight for the British; Stephenson and his allies like FDR did this by using 'dirty tricks'– harassment, threats, lies– to pressure isolationists and crush any dissent. Senators Nye and Wheeler were the nation's last defense against traitors like FDR and foreign spooks like Stephenson, who collaborated with Hollywood moguls to push their war– and ultimately imperialist– agenda.

'Wild Bill' Donovan pins a medal on Bill Stephenson, who took over British Intelligence after Churchill ascended to power.

I'll remind readers that FDR's war effort, and his newly created intelligence networks, were heavily invested in film propaganda. Marjorie Cameron, the wife/handler of US jet propulsion expert Jack Parsons, was given a job with Hollywood filmmakers creating war propaganda films in cooperation with the "Hollywood Navy" after working as a 'honey trap' for the Joint Chiefs of Staff. The JCS used Cameron against men with "pro-German" sympathies, according to her biographer Spencer Kansa.

Another intelligence creep and 'father' of modern communication studies, Carl Hovland, spent WWII analyzing how wartime audiences would respond to messages in propaganda movies such as *Why We Fight*. This is how one author on social-judgment-theory.wikispaces.com describes Hovland's contribution to the war effort: "Like many other early communications theorists, he worked with the U.S. War Department during World War II to study the effectiveness of persuasive films and audience resistance to those films." Hovland's research provided the basis for his collaborator Muzafer Sherif's work on race riots for the CIA's MK ULTRA program.

Finally, when media personalities wouldn't cooperate with FDR's spook buddies of their own accord, they were forced through 'dirty tricks': take the case of Walt Disney.

The US intelligence community has always been heavily invested in Hollywood, and Hollywood– especially liberal Hollywood— has always been eager to oblige.

Browne's fascinating book goes on to discuss one of *Cleopatra's* producers, Walter Wanger, and his hawkish political activism:

> *Actually, Hollywood had been struggling both internally and publicly with issues of politics and propaganda for several years. Among the more notable of these struggles involved* Foreign Correspondent *some two years earlier. In 1939, Walter Wanger was battling Hollywood's self-censorship agency, the PCA [Production Code Administration], over various political aspects of the story. Wanger made little headway and was still livid over what he considered the PCA's mutilation of* Blockade*, a 1938 film set against the Spanish Civil War, so he decided to go public with his concerns, lambasting the Hays Office and the PCA in a series of speeches and editorials…*
>
> *By 1940-1941, however, as the war in Europe intensified and as the prospect of US intervention increased, neither Hays or the PCA could discourage film makers from taking on geopolitical and war-related subjects. Indeed Roosevelt himself had appealed to the movie industry in 1940 to support both the defense build up at home and the Allied effort overseas… FDR praised Hollywood's war effort and Senator Ernest McFarland threatened to ask the Dies Committee on Un-Americanism to investigate the isolationists [like Senators Wheeler and Nye].*

It appears that before 'Un-American' activities committees were used to 'persecute' communists in Hollywood, Roosevelt's pink hawks used the same hammer to silence critics of their Hollywood collaborators! **Were these pro-war Hollywood 'reds' paid in the coin they minted?**

Walter Wanger

It's particularly interesting to me that *Cleopatra's* producer, Wanger, got his knickers in a knot about the censorship of *Blockade*, a movie that in its original form glorified the communist fighters in Spain. This movie indirectly flattered American collaborators with the communists in Spain, like OSS/CIA/KGB agent Ernest Hemingway; and Bill Donovan's good friend Milton Wolff, who belonged to the Communist Party in Spain and recruited heavily from his communist Spanish Civil War colleagues for both the OSS and British Secret Services:

> *Before the United States entered World War II, William "Wild Bill" Donovan, who founded the Office of Strategic Services,*

> *predecessor of the CIA, enlisted Wolff's services. At Donovan's urging, Wolff helped recruit for the British Special Services.*
>
> *Abraham Lincoln Brigade veterans, with their language skills and entree to anti-fascist groups in Europe, were well suited for intelligence work. After the United States entered the war, Wolff also recruited Lincoln veterans for the OSS.*
>
> *But when Wolff enlisted in the Army in 1942, his advancement at officer's training school was blocked, he said, and he was labeled a "premature anti-fascist." He was given noncombat roles but eventually served in Burma and with the OSS in Europe.*

(Milton Wolff helped the BSC, British Security Coordination, recruit Communist party members too, according to Mark Seaman in *Special Operations Executive: A New Instrument of War.*)

OSS recruits from the Abraham Lincoln Brigade were not limited to Wolff's efforts, OSS operatives Donald Downes and Arthur Goldberg also used this strategy, according to author Jon Wiener in *Professors, Politics and Pop*. Of course, the OSS was riddled with Soviet spies and sympathizers; OSS recruits would go on to become the CIA's leading lights. One of these lights, CIA director Bill Colby, quashed an internal investigation of his own dealings with a known KGB agent in Saigon. (See *Cold Warrior*, Tom Mangold.)

… and she said, "Alexander the Great"!

There's one more sordid aspect to *Cleopatra's* relationship with *Playboy* magazine: Ben Hecht, the Irgun member and *Playboy* mega-contributor, was part of the team who wrote *Cleopatra's* script, though his involvement was not originally acknowledged. *Why?*

Hecht's political baby, Irgun, was a Jewish terrorist organization in Palestine that bombed British government offices and ethnically cleansed Palestinian villages in preparation for Israel's foundation. Hecht worked with Irgun's American front organizations to drum up support for the terrorists, you can read a sympathetic account of Hecht's activities from Judith Rice of the Jewish American Society for Historic Preservation.

Ben Hecht

Irgun's political strategy was cynical, for example, they partnered with the NAACP stateside to end segregation. Readers will remember that the NAACP [National Association for the Advancement of Colored People] was founded in 1909, but only had one Black amongst its executives and took twenty years to get its first Black president. Besides partnering with Jewish extremists, the NAACP played an interesting 'supporting role' in the Playboy empire by providing the pornographers with 'Black friends'. Needless to say, Irgun's policies in Israel were different to the policies it supported via the NAACP in the United States. *Why?*

In summary, Spectorsky promoted *Cleopatra* in *Playboy* because 1) it was written by one of his Zionist spook friends; 2) it was directed by Hollywood's ambassador to the US 'intelligence community' and 3) it was produced by FDR's Hollywood propaganda commissar.

LIFE
AMERICAN BOY'S ADVENTURE WITH AN AFRICAN TRIBE
BLAZING NEW PAGE IN THE LEGEND OF LIZ
RICHARD BURTON WITH ELIZABETH TAYLOR ON CLEOPATRA SET
ALSO THIS WEEK
Where NOT To Eat When You're Out Driving
Australia Sets Sail for America's Cup
TRIUMPH OF A SON'S FAITH IN HIS FATHER
by ROBERT WALLACE
APRIL 13 · 1962 · 20¢

Another CIA front plugs *Cleopatra*.

5 COMMENTS

WHO WAS ERNST HENRI?

Ivan Maiskii (second from left), the Soviet ambassador to London between 1932 and 1943, with Winston Churchill at the Allied ambassadors' lunch at the Soviet embassy, September 1941. *Thank you, nybooks.com.*

Earlier in the year I posted an article from the *World Marxist Review* titled Who Finances Anti-Communism? The article was written in February 1962 by a man styled 'Ernst Henri', and it was the first 'outing' of the CIA's anti-Kremlin cultural offensive called the Congress for Cultural Freedom– it's the first outing that I'm aware of, at least.

Henri's article exposed how the CIA used insincere 'charitable' organizations to fund "anti-communist" cultural expositions. From my experience working in the non-profit sector, Henri was right on the money with his criticism of the Rockefeller, Ford and so many other hypocritical 'foundations'. However, there are a few things that bother me about Henri's article, which is why I described it as "seeming" to side with the Russians.

My two nagging doubts are 1) the language Henri uses to describe the CIA's "anti-communist" offensive and 2) Henri's focus on the Moral Re-Armament movement, which was founded three decades before the Congress for Cultural Freedom (CCF). In this post I'll argue that Henri worked for British as well as Soviet intel, and that some of the fruits around Henri bear hallmarks of being British-run 'double crossed' agents.

I'm going to start by looking at Henri's 'language problem'. Henri overwhelmingly describes the Congress as "anti-communist". The next most common adjective is "reactionary" which is a slippery description; I understand "reactionary" as 'going against the writer's particular flavor of communist agenda'. Henri calls CCF collaborators "conservatives", "fascist", "right-wing", "anti-Soviet" and "counter-revolutionary"– there's even a smattering of slurs like "Hitlerism" and "White Russian".

The only inkling that the Left might be involved comes from this quote describing Congress assets:

> *In the foreground are prominent personalities in science, literature and the arts, representing a variety of political trends, from Conservatives to* ***Right-wing Socialists****.*

Henri's use of language obscures the fact that the CIA's agenda was a leftist agenda; he never explicitly states that the "anti-communist" crusade used *leftist politics* to fight the Soviets. You could read Henri's article and not understand the extent to which the left, and sometimes the far left, was in cahoots with the CIA.

It's as if Henri wanted to hide the **strategy** behind the CIA's operation from *World Marxist Review* readers (controlling the Left), and only expose some of the **tactics** behind the campaign (front organizations, etc.).

Someone who cared about communism or the Soviet cause would want to arm *WMR* readers with the knowledge of exactly what ideologies to look for in a CIA 'anti-Communist' agent, e.g. "They promote Black American musicians to discredit Soviet critics of American race politics" — Henri doesn't point these recurring themes out. **By not being explicit about CIA strategy, Henri left the door open for a re-branding of the Congress for Cultural Freedom through Spectorsky's *Playboy* operation, amongst others.**

The uncomfortable fact is that Henri was going soft on the CIA in his article: its far easier to sacrifice front organizations than it is to formulate an entirely new strategy. I don't believe Henri's accusations against the Ford Foundation and the Rockefeller Foundation, etc. were wrong, but they were incomplete. Henri's vague references to 'anti-communist' plotting came without proper explanation, so were therefore alarmist and risked hobbling the communist community with suspicion.

Even more troubling is that the BBC was 'on board' with Henri's agenda by the end of 1962. Several months after Henri's CCF exposé appeared in *World Marxist Review*, BBC television aired a derogatory send-up of the CCF on That Was The Week That Was, hosted by *Playboy* stalwart Kenneth Tynan.

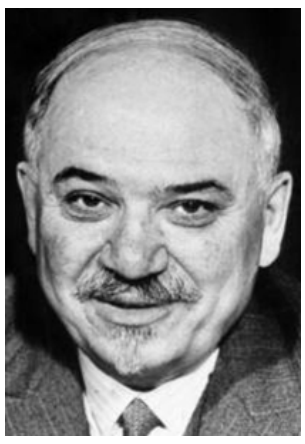
To pour fuel on that fire, Frances Stonor Saunders, who I believe is managed opposition to the CIA, **reused** Henri's terminology in her book *The Cultural Cold War* (2000). Saunders' book is the gold-standard exposé of the Congress for Cultural Freedom, and even though she doesn't acknowledge Henri's article in her writing, she recycles Henri's language. Henri's 'Anti-Communist' becomes 'non-Communist' in Saunders' work. This nomenclature is misleading,

because the CIA's efforts were **never 'non-Communist' nor 'anti-Communist', they were *anti-Kremlin*.**

Frances Stonor Saunders, author of *The Cultural Cold War* and CIA asset. Saunders was arts editor at the *New Statesman*, which you'll read about more than once in this post.

The CIA isn't *against* communism, they promote it through agents like Allen Ginsberg; and some of the CIA's leading lights fought with the communists in Spain. What the CIA is against is any form of communism *which they can't control*. Frances Stonor Saunders wrote her book on the CCF to protect ongoing CIA operations which involve the Left; she used Henri's misleading language to perpetuate misconceptions about the Agency's politics. So if Saunders shared goals with Henri, then *who was Ernst Henri?*

Here's the bell-ringer: Ernst Henri's real name was Semen Rostovskii and he worked for the Soviet Ambassador in London, Ivan Maiskii. According to Richard B. Spence in *Secret Agent 666: Aleister Crowley, British Intelligence and the Occult*, Rostovskii was also the guy who recruited the 'Cambridge Five'– the most notorious group of *four* Soviet double agents ever. Rostovskii ran in the same well-heeled 'communist' circles that *agent provocateur* Aleister Crowley haunted in the 1920s-30s; in fact, Rostovskii had a number of high-level British Intelligence acquaintances. Why might this be?



Ivan Maiskii

According to the YIVO Institute for Jewish Research, Rostovskii's boss, Ivan Maiskii, had "unparalleled access to the British establishment", which would explain Rostovskii's well-placed friends. Maiskii was a Bolshevik revolutionary and good friends with George Bernard Shaw; Shaw founded Frances Stonor Saunder's one-time employer the *New Statesman* and Shaw's network placed British spy Roald Dahl into the confidence of Franklin Delano Roosevelt (see *Storyteller*, Donald Sturrock). Maiskii had the ear of other powerful British figures too, including Winston Churchill and the media baron Lord Beaverbrook. Back in the motherland, Maiskii was instrumental in getting Stalin to support Zionist immigration policies to Israel and Maiskii was a confidant to mass-murderer Lavrenti Beria, the head of Stalin's secret police. According to biography.com:

> *In 1941, Stalin appointed Beria deputy prime minister, and Beria eventually joined the Politburo. At the Yalta Conference in 1945, Stalin proudly introduced Beria to President Franklin D. Roosevelt as "our Himmler," referring to Hitler's head of the Gestapo.*

Semen Rostovskii was in the employ of a very nasty Soviet power-broker who was on friendly terms with British businessmen. According to Richard Spence in *Secret Agent 666*, Rostovskii ran in British circles which were no less Soviet and no less privileged:

> *The Ring's [the Cambridge Five's] recruiter at Cambridge was the Soviet agent Semen Rostovskii (a.k.a Ernst Henri), a protege of Moscow's then ambassador in London, Ivan Maiskii– whose name will later be linked to Crowley's by none other than Philby.*
>
> *Rostovskii's operation got underway in **1933**, around the time the Gibarti-Crowley note was written. One of Rostovskii's accomplices was the young Cambridge communist Brian Howard. He, in turn, was a friend of Crowley's erstwhile roommate, Gerald Hamilton. Howard also connects to another of the Mage's left-leaning homosexual associates, Tom Driberg, about who more in the following chapter.*

Judging by Spence's quote above, it would be easy to assume that Brian Howard, Gerald Hamilton and Tom Driberg [1] were in the employ of Soviet intelligence– to a certain extent they all were. **However, they all worked for British intelligence too! Rostovskii's 'pink' British friends all have the whiff of 'double cross' about them.** Brian Howard worked for MI5, was a BBC propagandist, and a *New Statesman* contributor according to this 'Gay for Today' article; Hamilton was a fixer for 'Red' media baron Willi Münzenberg as well as an informer to British intel. These boys were all parlor communists who enjoyed the good life and the best opportunities that the British Empire could provide.

Tom Driberg is the member of Rostovskii's circle who is most relevant to his *Who Finances Anti-Communism?* exposé because of

Driberg's personal connection to Moral Re-Armament. Tom Driberg's name is indelibly linked to MRA, because Driberg made himself and MRA famous through his anti-MRA antics in the late 1920s.

Before I go into Driberg's MRA connection, I'm going to introduce some of the controversy around Driberg's espionage work because his spook involvement is contested. Biographer Francis Wheen is, on the whole, dismissive of the suggestion that Driberg worked for any intelligence agency. However, Wheen documents one 'job' after another which smells spooky: from Driberg's coverage of the Spanish Civil War alongside Ernst Hemingway, to Driberg's providing intelligence dossiers to Lord Mountbatten, the Supreme Allied Commander in South East Asia. (Julia Child's husband Paul Cushing Child worked for Mountbatten too, see her autobiography.)

Not everyone feels as confident about Driberg's innocence, for instance, here's Richard Spence's introduction to Driberg:

> *Driberg had been a Communist Party member since 1920. He also was a homosexual, like so many others Agent Crowley's path had crossed. Despite (or maybe because of) his politics and sexuality, Driberg had become a gossip columnist at the Daily Express. Collecting gossip, after all, is just another way of gathering intelligence. Driberg may have been informing to His Majesty's authorities for years, but about the time he renewed association with Crowley [**1932**], Maxwell Knight, now employed by MI5, recruited him as an informant. Max used Driberg to keep tabs on "cafe communists" and fellow-traveler liberals, precisely the crowd Crowley was so busy cultivating.*

Wheen saves special scorn for researchers who accuse Driberg of **Soviet** intelligence connections. Wheen dismisses KGB connections as malicious gossip inspired by– grab your bonnets, ladies– Lord Rothschild. Wheen names two authors in connection with this 'plot', Chapman Pincher and Peter Wright. Whether a plot exists or not, here's what Wright has to say about Driberg in *Spy Catcher:*

> *Tom Driberg was another MP named by the Czech defectors [Frolik and August]. I went to see Driberg myself , and he finally admitted that he was providing material to a Czech controller for money. For a while we ran Driberg on, but apart from picking up a mass of salacious detail about Labor Party peccadilloes, he had nothing of interest for us.*
>
> *His only lasting story concerned the time he lent a Cabinet Minister his flat so that the Minister could try and conduct an affair in strict privacy. Driberg was determined to find the identity of the women who was the recipient of the Minster's favors, and one evening after the Minister had vacated, he searched the flat and found a letter addressed to a prominent female member of the Labor Party. Driberg claimed to be horrified by his discovery and raised it with the Minister concerned, suggesting that he ought to be more careful in case word of his activities ever became public! Since Driberg was certainly providing the same stories to his Czech friends, his concern for Labor Party confidentiality seemed hollow, to say the least.*

Tom Driberg, Lord Bardwell. In the few months between flunking out of Oxford and being hired by the *Daily Express*, Driberg would turn tricks or look for casual pick-ups in dark doorways along London's Rupert Street. (See, *Tom Driberg, His Life and Indiscretions*, by Francis Wheen.) Photo courtesy of The National Portrait Gallery.

So what was the slippery Driberg doing around Moral Re-Armament in 1928? Moral Re-Armament, which was known as the Oxford Group until 1938, would have remained relatively *un*known were it not for the work of Tom Driberg through Lord Beaverbrook's publication the *Daily Express*. In 1928 Driberg made a name for himself by ginning up a fantastic amount of negative publicity for MRA, which he attacked from the perspective of his own sexuality. Wheen describes Driberg's multi-article campaign this way:

> *Barely a month after he joined the paper [Beaverbrook's* Daily Express*] it brought him his first scoop. Having heard from friends at Oxford of an odd American evangelist, Dr. Frank Buchman, who had surfaced in the city and was recruiting students to his cause, Tom attended one of the Buchman groups' Sunday evening meetings in a private room at the Randolph Hotel…*
>
> *Tom's articles were the first reports in a popular national paper of a movement which was soon better known as the Oxford Group and eventually, in the 1940s, won international fame– or notoriety, according to taste– as Moral Re-Armament. Tom became MRA's most unrelenting scourge, accusing them of 'zeal amounting to fanaticism,*

> *persistent crude invasions of physical and spiritual privacy… an obsessive and often impertinent harping on sin, especially sexual sin.'… One Buchmanite, J. P. Thornton-Duesbery (the master of St. Peter's College, Oxford), was so stung by Tom's tireless hostility that in 1964 he published a book whose sole purpose was to defend Moral Re-Armament against Tom.*

Driberg was so intimately connected with Moral Re-Armament that two years after Rostovskii's 'exposé' of MRA in 1962, MRA stalwarts were still attacking Driberg.

Tom Driberg's spooky doings went farther than *just writing* about Moral Re-Armament. According to Wheen, Driberg actually organized a gang raid on one of the MRA meetings, which ended in an anti-climax because Driberg got the location wrong.

I believe that Driberg was actually working to promote MRA; no sincere critic would organize a mob against such a cult, because a successful raid would have made a martyr out of Frank Buchman. Driberg was managed opposition to MRA. MRA was probably an Anglo-American intelligence operation designed to get impressionable yet useful people with **more conservative** leanings into political alignment: Buchmanites were a **manageable** political alternative at a time (1920s-30s) when *some* class-conscious movements presented a real challenge to elitist interests. The obnoxious gossip king Driberg was a perfect foil to the MRA operation.

Rostovskii's 1962 tirade against Moral Re-Armament as a millionaire's "anti-communist" cult is similar to Tom Driberg's 1928 tirade against Moral Re-Armament as millionaire's 'anti-sex' cult; you could say that Rostovskii recycled Driberg's criticisms with 'communism' substituted for 'sex'. I find it fascinating that a 1960s Soviet spook was so in tune with a British gossip column from 1928. Perhaps the reason for this synchronicity is that neither men were sincere in their professed beliefs.

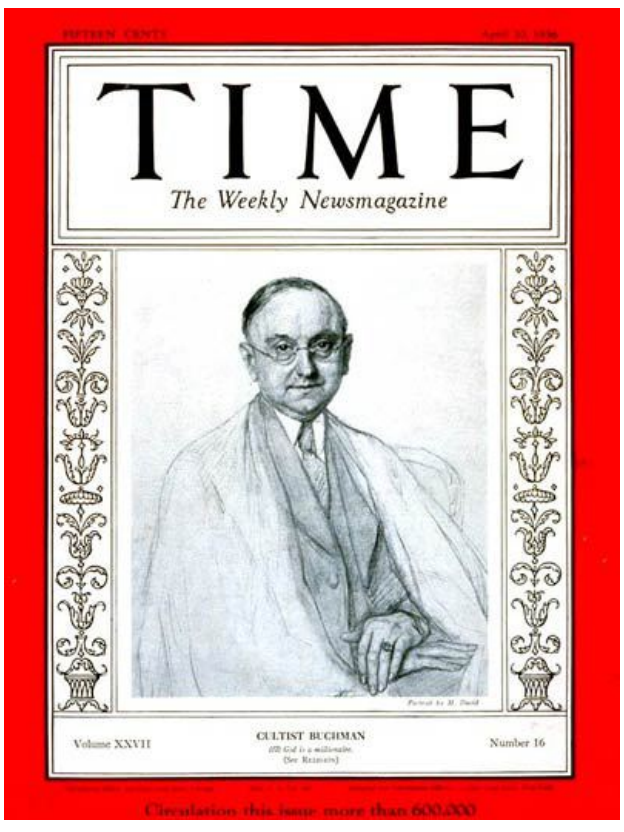
Driberg's sexuality informed his political life; his homosexuality and promiscuity may have marked out his usefulness to intelligence handlers. Driberg's sympathetic biographer Frances Wheen writes that Tom's attraction to communism was largely based on his desire for working-class men:

> *Like George Orwell, Tom had a rather romanticized vision of the working class, and especially of working-class men. (In Tom's case it was both political and homo-erotic: those sinewy thighs and rough hands, that heroic nobility in adversity, the sweat of labour…) Unlike Orwell, however, he was too fond of the comforts available to 'pampered Londoners' to become anything more than a tourist. Tom's visits to depressed areas– like his sexual encounters with working-class men– were passionately arousing but also impersonal and brief.*

And…

> *Tom would then speak of his achievements in selling the CP's [Communist Party's] paper,* Workers' Weekly*, at the gates of factories in Cowley– which, as Taylor pointed out, 'enabled him to become acquainted with the better looking factory workers'. Perhaps Tom Stephensen's accusations of frivolity were justified. Taylor later admitted: 'I did not take my political activities very seriously.' [A.J.P. Taylor was Driberg's friend and* the other *Communist Party member at Oxford in the mid 1920s, though other communist sympathizers were present.– a.nolen]*

Driberg's political insincerity aside, Rostovskii must have had a reason for recycling Driberg's Moral Re-Armament work and tying it onto the Congress for Cultural Freedom in *Who Finances Anti-Communism?*– there's no easy way to weave the two together because Moral Re-Armament existed long before the CIA existed. Moral Re-Armament was in swing back when the Soviets were firm friends with British and American elites: the evangelical group that became MRA was founded in 1921 by Swiss-American Frank Buchman. In my opinion, MRA's mission was to hijack Christianity in service of internationalist business interests. If Rostovskii *sincerely* wanted to expose 'spookish' behavior by Buchman, then he needed to do that in another article separate from the CIA affairs, because MRA had its genesis in different battles.



Frank Buchman of Moral Re-Armament fame.

It seems to me that Rostovskii included Driberg's old 'target' in *Who Finances Anti-Communism?* because doing so contributed to the "conservative" fog obscuring the CIA's sponsorship of the Left. Rostovskii could have easily been aware of Driberg's work on this increasingly obsolete cult through Brian Howard; Rostovskii's scuppering of MRA may have even done the UKUSA spooks a favor. By 1962 the Imperial political landscape was very different to that of the pre-war years and I believe that 'christiany' Moral Re-Armament was baggage that Anglo-American spooks no longer needed (see my post A.C. Spectorsky and CCF 2.0). Helping cold warriors was strange work for a Soviet diplomat, wasn't it?

Brian Howard, son of American expatriates in Britain whose ancestry is surprising. Howard inspired the bright young things of Evelyn Waugh's writing.

Just how 'Rooskie' was Rostovskii himself? Rostovskii ran in the same circles as Aleister Crowley, who MI5 considered a *bone fide* **Soviet** agent by 1933. According to Richard Spence in *Secret Agent 666*, Crowley's intelligence specialty was infiltrating political movements and destroying them, otherwise known as being an *agent provocateur*. Given Crowley's pattern of provocation in Golden Dawn in the 1900s; and then again amongst German spy networks in NYC during WWI; it seems reasonable to surmise that by the mid thirties Crowley was disrupting communist and socialist networks in the UK. That means his intelligence buddies, like Tom Driberg, were probably in the same business.

But why would a Soviet diplomatic attaché want to associate with a used-up hack like Crowley and his intel buddies? **Rostovskii and Crowley were likely collaborators during the lead up to the Russian Revolution in 1917, which resulted in the installation of the Bolshevik government.** Rostovskii and The Beast had good reason to protect the communist and socialist movements in the U.K. from elements which Bolshevik apparatchiks and British investors couldn't control.

How did this strange pairing of Bolsheviks and British millionaires come about?

Rich Brits, the Brits who controlled the intelligence sphere, were opposed to the Tsar. As Richard Spence writes in his biography of Crowley, "The Empire of the Tsar was Britain's most dangerous international rival and potential enemy." In 1896 Crowley was *probably* recruited by British Intelligence with the Russian theater in mind; his first missions were to Russia (1897, 1910, 1913) and Crowley always had his eye open for signs of revolution in the Russian Empire. (See *Secret Agent 666*). Of course, Crowley's dalliances with the Russian theater during these missions caught Mikhail Bulkagov's attention.

I strongly suspect that MI6 gained control of German-funded political agitator Leon Trotsky as fallout from the fighting between German and British spooks in the USA during WWI. Crowley was part of this fighting: he posed as a *rabidly* pro-Kaiser pundit in newspapers which targeted the German-American population while working to undermine German interests stateside, see *Secret Agent 666*.

According to the *Guardian* in 2001, documents released by Britain's Public Records Office (which I haven't seen) show that in February 1917 Trotsky was arrested by MI5 in Canada while making his way from New York City to Russia with "with $10,000 subscribed by Socialists and Germans". Trotsky was quickly released on orders from Britain's MI6, which allowed him to carry on to Russia… the rest is history.

Crowley was heavily involved in breaking up and taking over the US-based German spy networks which, judging by the British Public Records releases, are likely to have supported Trotsky. Trotsky's success would have put men like Rostovskii in power. There's no good reason to believe that Rostovskii and Crowley were working *against* each other with respect to Britain's domestic political scene in 1933.

What's more, Anglo-American-Soviet relations were close by 1933: President F.D. Roosevelt had been elected the previous November and officially recognized the USSR. Later, FDR – a good friend to both Stalin and the British– would ensure the USSR's continued existence by secretly giving Stalin huge amounts of American technology and funding (see Lend Lease and Harry Dexter White). The American Ambassador to Moscow (1933-36), William Christian Bullitt, was very friendly to the Soviets and negotiated sweet business deals with them– he also inspired Bulgakov's send-up of American intervention in Soviet Russia: the Spring Ball of the Full Moon in *Master and Margarita.* Was Rostovskii's boss, the Soviet Ambassador to London Ivan Maiskii, any less business-friendly? His "unparalleled access to the British establishment" would suggest not.

Fresh from the USSR, William Bullitt lets FDR take questions during a 1937 cruise.

Far from being enemies, Crowley, FDR, Churchill, Rostovskii and Maiskii– and lesser mortals like Tom Driberg– were all batting for the same team. *From what I can tell*, Semen Rostovskii, the recruiter of the "Cambridge Five", was surrounded by a mess of British double agents and informers. When a network has a couple of *agent provocateurs*, it's compromised. When a network is one seething mass of *agent provocateurs*, it's managed opposition. Rostovskii was probably working with Crowley and

his MI6 buds to control Britain's domestic socialist and communist movements, and possibly to prevent them being used by other spy outfits. Rostovskii's collaboration with British intelligence is probably also why the Cambridge Five's fifth member has been so elusive.

Driberg will get his own post shortly, because he's the prototype of our current obnoxious lefty gossip columnists like Gawker's Nick Denton and *Rolling Stone's* Jann Wenner. I think, readers, that Crowley recruited Driberg out of Oxford *for the British* in much the same way Crowley was recruited out of Cambridge– the other 'elite' U.K. university. This is how Wheen describes that campus meeting, which lead Crowley to anoint Driberg as the one to "succeed him as the Great Beast":

> *As well as favorable notices from the university magazines, Tom's concert [a poetry reading at Oxford in the summer of 1927, 'Homage to Beethoven'] was noticed in the next issue of the* Sunday Times*, under the heading 'Musical Innovation'. For the second time in as many months the names of Driberg and Christ Church appeared in the national press in a context that cannot have pleased the college authorities. The Sunday Times item was also drawn to the attention of Aleister Crowley, the legendary black magician who rejoiced in the title of 'the wickedest man in the world' or, more concisely, 'The Great Beast'. It is not certain why Crowley was so interested in the report of 'Homage to Beethoven'; perhaps word had reached him that Tom's weird lyrics included references to Beelzebub. Whatever the reason, Crowley invited Tom to lunch at the Tour Eiffel restaurant in Percy Street… The two men met again from time to time after this lunch…*
>
> *Yet it was Tom who made money out of Crowley, not vice versa. By rather dubious means he acquired Crowley's manuscript diary, which recorded his daily magical and sexual doings; many years later Tom sold this for a handsome sum to Jimmy Page, the guitarist with the rock group Led Zeppelin. [These could easily be the sex diaries that Ken Anger and Alfred Kinsey were looking for in the 1950s.– a.nolen.] In 1973 Tom raised more money by auctioning at Christie's several volumes presented to him by Crowley. They included a copy of the Book of the Law, inscribed 'To True Thomas of the Eildon Hills with all best wishes from Boleskine and Alterarff'. In the same lot was a letter from Crowley urging Tom to study the Koran: 'I also hope that you will be pleased by the sincerity and simplicity of the Mohammedan faith , and learn up the words, so as not to make any more howlers like "Moslems".*

This is how Spence describes Driberg's relation to The Beast:

> *Arguably, Crowley's most important contact in the British Left was Tom Driberg. The Beast had known him since the mid-1920s, when Driberg was an Oxford student and aspiring occultist. They re-established contact when Crowley came back to London in summer 1932. In the years to come, the talkative Driberg made various wild claims about his relationship with the Beast, including being Crowley's named heir.*

Readers will remember that Rostovskii began recruiting the 'Cambridge Five' in 1933.

In conclusion, the Brits are known for their 'double crossing' and using enemy agents to British ends; they claim a perfect record of this against the Germans in WWII. **Practice makes perfect.** I'll also point out that it's a lot easier to run a double against an enemy if that enemy is only hostile a fraction of the time. Semen Rostovskii, the recruiter of the "Cambridge Five", *seems to have* protected British and American interests against the Union of Soviet Socialist Republics via the *World Marxist Review*. **Could it be that Rostovskii's 'Cambridge Five' were a bunch of spooks who the Brits didn't 'double cross' very well?** Whatever the answer, we can be sure that Rostovskii was a 'champion of freedom' in the same vein as Aleister Crowley, Winston Churchill, Tom Driberg and Eugene Kaspersky.

P.S. For more information on how wealthy Brits and Americans subsidized the Bolshevik Revolution, please see Is The Devil a German? and A Death in Finland. For more information on how Rostovskii's protection of CIA strategy allowed the agency to regroup under the *Playboy* banner, see A.C. Spectorsky and the CFF 2.0, as well as An American Pravda I, II and III.

[1] Regular readers will remember Driberg as Mick Jagger's political handler, and the Member of Parliament who George Orwell denounced to the Information Research Department as "'Homosexual', 'Commonly thought to be an underground member [of the Communist Party]', and 'English Jew'." (All true, according to Driberg's biographer Francis Wheen.)

2 COMMENTS

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@CUEwindsearch not really. Seems like just another week in the life of The Clintons, imho. 9 hours ago

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